

Hänsel und Gretel • Humperdinck



Hänsel und Gretel

Engelbert Humperdinck

ZIP OR CRUISE? YOU CHOOSE!



Stena Sealink

L I N E

For Ferry Affordable Prices Contact:

Dublin: 01 280 8844 Cork: 021 272965

Limerick: 061 31 6259 Rosslare: 053 33115

or your LOCAL TRAVEL AGENT.

Voted Number 1 by
Irish Travel Agents

STENA LINE - THE WORLD'S LEADING FERRY COMPANY



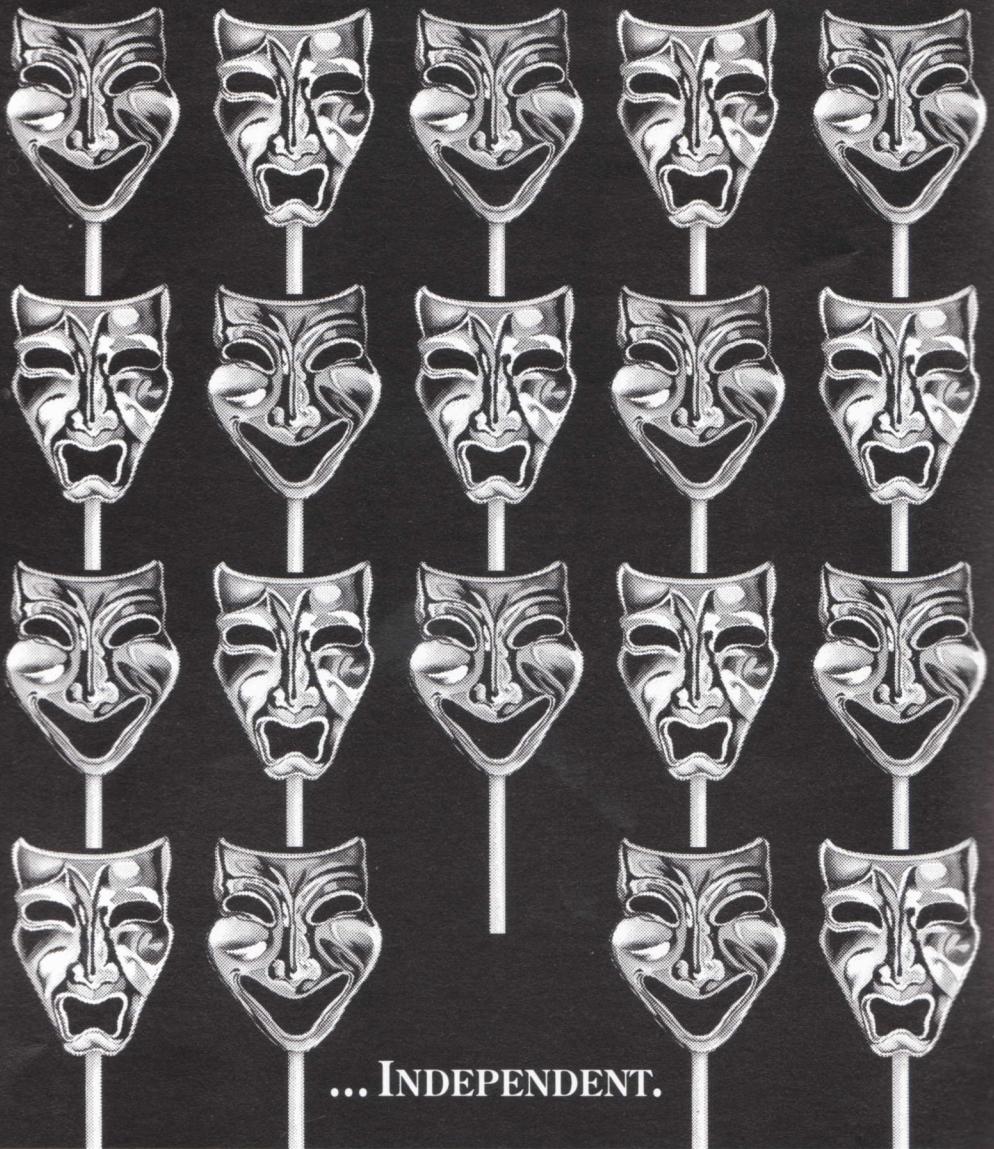
DGOS Opera Ireland would like to acknowledge the major role played by RTE in furthering the provision of popular opera produced to a high international standard.

Since 1950, RTE has made its orchestras available for the twice-yearly opera seasons at a subsidised rate. The motivation and commitment of its individual orchestral players adds greatly to the public's enjoyment of our opera presentations.

Through both its outlets, RTE continues to promote and encourage all art forms. We are particularly grateful to all our friends in TV and Radio broadcasting who support us through coverage of our events.

DGOS Opera Ireland is equally appreciative of the unequivocal support of the RTE Authority, the Marketing Department and the administration and public relations team in the Music Department.

THE IMPORTANCE OF BEING ...



Sunday Independent

IN EVERY WAY THE COMPLETE SUNDAY.

DGOS OPERA IRELAND

presents

HÄNSEL UND GRETEL

Opera in two acts

Music Engelbert Humperdinck

Libretto Adelheid Wette, from the
fairytales by the Brothers' Grimm

Conductor David Heusel

Producer Michael McCaffery

Chorus Master Claudio Büchler

Designer Stephan Jöris

Lighting Designer Kim Nichols

The Tallaght Boys' Choir, Director Fr. Tom McCarthy

RTE Concert Orchestra
by kind permission of the RTE Authority

2, 4, 6, 8 December 1994

There will be one interval



General Manager David Collopy
Artistic Director Dorothea Glatt

Grant-aided by the
Arts Council



Engelbert Humperdinck 1854-1921

CAST

Peter (Father) Klaus Damm

Gertrude (Mother) Ruthild Engert

Hänsel, their son Jane Turner

Gretel, their daughter Eva Kirchner

Sandman/Dew Fairy Deirdre Masterson

Witch Cynthia Buchan

Children The Tallaght Boys' Choir

Archangel Louis Scott

Répétiteur Alex Collinson

Stage Manager Fearga O'Doherty

Assistant Stage Manager Fred Wood

Hänsel und Gretel was first performed in Weimar, December 23, 1893.

SYNOPSIS

ACT ONE: At Home

In the cottage in the woods, Hänsel and Gretel await the return of their parents from work. The family is very poor and the children have to help make ends meet, Gretel by knitting stockings, Hänsel by binding besoms for his father to sell. To pass the time, they sing a folk ditty with nonsense-words: *Suse, liebe Suse*, but as hunger gets the better of them they begin to long for their mother's return. Hänsel is more impatient than his sister, who tries hard to distract him.

Having partially succeeded in raising his spirits (*So recht!* - That's better!) she lets him into a secret: a kindly neighbour has provided a jug of milk with which Mother will probably make a delicious rice pudding for supper.

Hänsel, tired of working, suggests they dance. Gretel agrees and sets about instructing her clumsy young brother in the steps (*Brüderchen, komm, tanz mit mir*- Little brother, come and dance).

The fun is at its height when the door opens and Mother appears (*Holla!*). Starting guiltily (*Himmel!* - Heavens!), the children stammer their excuses but are furiously berated by Mother for neglecting their work. Then disaster strikes: as Mother chases the erring pair with a stick, she knocks the precious jug of milk to the floor.

Now there is nothing for supper, so, thrusting a basket into Gretel's hands, she sends them out into the forest to gather wild strawberries (*Marsch! Fort in den Wald!*). Alone, she sinks onto a chair, physically and mentally exhausted, and falls asleep.

Mother is woken by Father returning laden with food and drink after an extraordinarily successful day. But

celebration turns to terrible anxiety when, hearing that Mother sent the children into the woods, Father tells her that they could be in dreadful danger if they lost their way (*Wenn sie sich verirrten*).

He explains that the slopes of the Ilsenstein, where they may well have gone, is the haunt of an evil old witch (*Eine Hex' steinalt*) who lures children to her house, bakes them into gingerbread cakes and eats them! He snatches up a broomstick to emphasise his point and both parents, distraught, rush from the house (*The Witch's Ride*).

ACT TWO: In the Forest

The children, meanwhile, are enjoying themselves. While Hänsel gathers strawberries, Gretel weaves herself a garland of wildflowers and sings a little song about a woodland 'mannikln' (*Ein Männlein steht im Walde*).

Hänsel proclaims his basket full to the brim (*Mein Erbelkörbchen ist voll bis oben!*); he scornfully refuses Gretel's offer



The Children in the Wood

MotorGuard

When
it comes to
Private Car
Insurance
we put you
on the
right road.



Guardian
Insurance

Wolfe Tone House, Wolfe Tone Street, Dublin 1. Telephone: (01) 872 1000.

of a garland ("Boys don't wear things like that!"); a cuckoo sings. As the sun begins to set, the children can resist the fruit no longer. Before long, every strawberry has disappeared.

Suddenly aware of the encroaching darkness, Hänsel realizes that he no longer knows the way home (*Gretel, ich weiß den Weg nicht mehr!*) Mist descends, rotting tree-stumps glimmer eerily in the twilight and fireflies flicker through the trees: the youngsters are thoroughly frightened.

A little mannikin appears, the Sandman, announcing that he has come to strew sleepydust in the children's eyes (*Der kleine Sandmann bin ich*).

The children respond unresistingly, but before going to sleep they sing an evening prayer (*Abends, will ich schlafen gehn*). They realise that the Sandman is not someone to be afraid of as they sleep. As they sleep an angel descends a ladder of moonbeams and stands protectively over them.



Hänsel and Gretel knocking at the Witch's door

ACT THREE: The Gingerbread House

Dawn has just broken. Gretel awakes. After a momentary puzzlement as to her whereabouts (*Wo bin ich?*), she happily joins in the dawn chorus. This awakens Hänsel; they find they have both dreamt about an angel and fairytale characters.

Suddenly, as the mist clears, they notice a cottage nearby. Gretel, uneasy, cautions Hänsel to keep still (*Bleib steh'n*).

Soon a delicious aroma (*Wie duftet von dorten*) alerts them to the fact that the cottage is made entirely of good things to eat. Surely, they think, the angel must have provided it for them. They approach and begin to break off bits.

Immediately, a voice is heard coming from inside the cottage (*Knusper, knusper Knäuschen*). Absorbed in their meal, they decide to ignore it. Seconds later the Witch has crept up on them and thrown a rope around Hansel's neck.

Introducing herself (*Ich bin Rosina Leckermaul - Rosina Sweet-tooth*), she drools over the children who, unimpressed, attempt to escape.

Waving her wand the witch casts a spell (*Halt!... Hokus pokus*) robbing them of the power of movement. She then shuts Hänsel in a cage.

The witch now has two fine meals in preparation: Hänsel, who is to be fattened on almonds and raisins, and Gretel who is already a tasty morsel. In gleeful anticipation, she seizes a broomstick and cavorts wildly around the house (*Hurr hopp hopp hopp*).

While Hänsel pretends to sleep, the witch, prodding him awake (*Auf! Wach auf, mein Jüngelchen*), orders him to stick his finger through the bars so that she

can judge his readiness for the pot. Fooled by his substituting a stick for his finger, she orders Gretel to bring more raisins and almonds; obeying, Gretel also brings the magic juniper branch and, behind the hag's back, reverses the spell. Hänsel is soon free, unobserved by the witch now intent upon persuading Gretel to climb into her oven. Feigning stupidity, the girl insists upon a demonstration, and no sooner has the witch placed her head in the open door than brother and sister give her a mighty push that sends her flying into the depths of the oven, and slam the door shut.

As Hänsel and Gretel celebrate the witch's death (*Juchheil Nun ist die Hexe tot!*), the oven explodes. To their great

surprise they find themselves surrounded by living children, previously baked into gingerbread and now released from their enchantment.

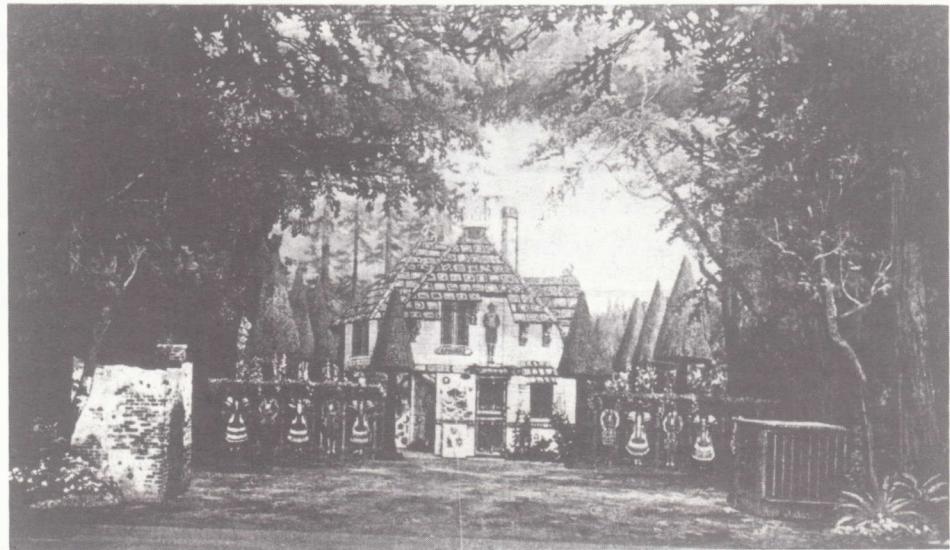
The Gingerbread Children sing gratefully of their newfound freedom (*Erlöst befreut für alle Zeit*).

To add the finishing touch to the celebrations, Father and Mother arrive, are joyfully greeted by Hänsel and Gretel (*Vater! Mutter!*) and lead all the children in a hymn of thanksgiving.

AVRIL BARDONI, 1991

Reproduced from the Companion Booklet to the 1991 EMI Recording of *Hänsel und Gretel*

Illustrations taken from The Victor Book of Opera



The Home of the Witch

RANK XEROX

TOTAL SATISFACTION GUARANTEE

3 YEAR · NO QUIBBLE · MACHINE REPLACEMENT

Rank Xerox
The Document Company

A PRODUCER'S PERSPECTIVE

For more than a century, *Hänsel und Gretel* has been one of the most popular of seasonal entertainments. As regular a feature of the Christmas programme as *Peter Pan* and the *Nutcracker*, it is frequently performed, in English speaking countries at least, in place of the pantomime and is targeted, in terms of production and production values, at the very young. But how much is the opera really designed to be played as an opera for children?

The work has its origins, of course, in the Brothers' Grimm re-telling of an old German folk story. Even here, though, we should be aware that, while children were doubtless part of the Grimms' readership, the brothers were not popular entertainers so much as scholars. Their *Kinder-und-Hausmärchen* – the first major collection of folk tales in their original form – was the result of exhaustive anthropological research and was a deliberate attempt to record for posterity the language, customs and beliefs of rural communities throughout Germany. The book was hugely successful and was anthologised into smaller collections throughout the nineteenth century but its first motive was academic and, in these "politically correct" days, we would be shocked at the graphic violence, cannibalism and barely disguised eroticism contained in many of the tales.

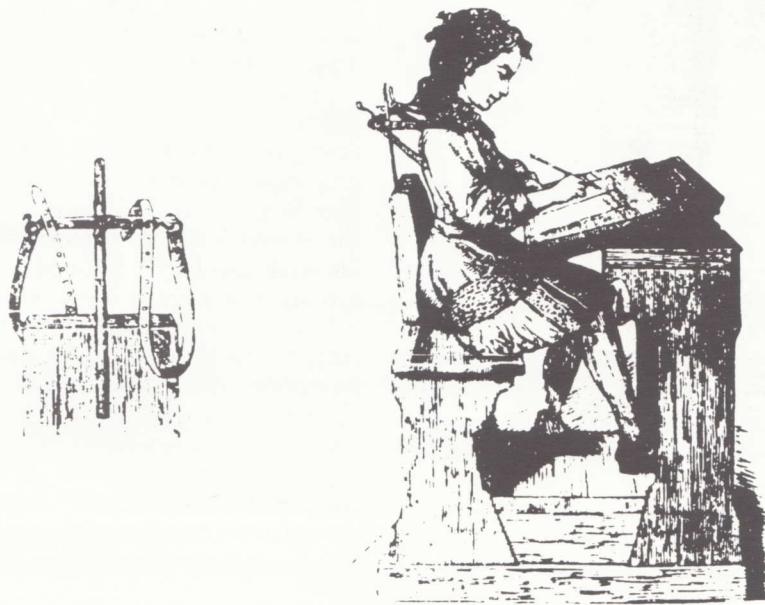
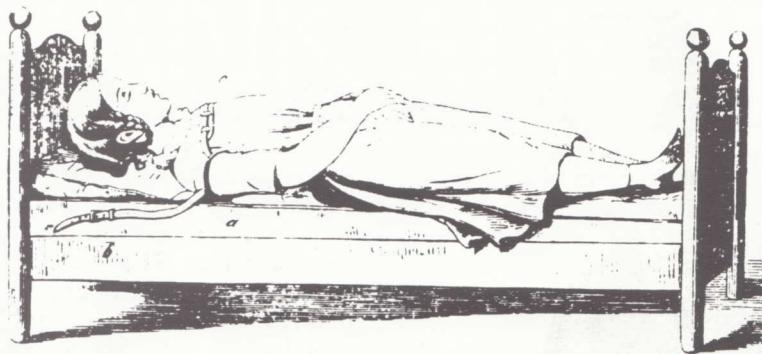
The folk or fairy tale seems to have had a number of functions. Sometimes they served to record, in coded form, an historical catastrophe (many of the tales of families being separated, or of mass slaughter derive from the traumatic

events of the Thirty Years War (1618–1648). Others were intended as cautionary tales, intended to teach children obedience to particular social codes and mores, while others were simply ribald and aimed at amusing a work party in the fields or in the forest. The most common aspect to many of these stories, however, is that they are about empowerment and self-growth. They offer models to the dispossessed and weak, showing them ways in which self-mastery can be achieved in highly adverse circumstances. This was clearly of importance to the peasant classes in a tightly confined and oppressive social order. And the most obvious symbol for the dispossessed dependent and powerless individual is the child.

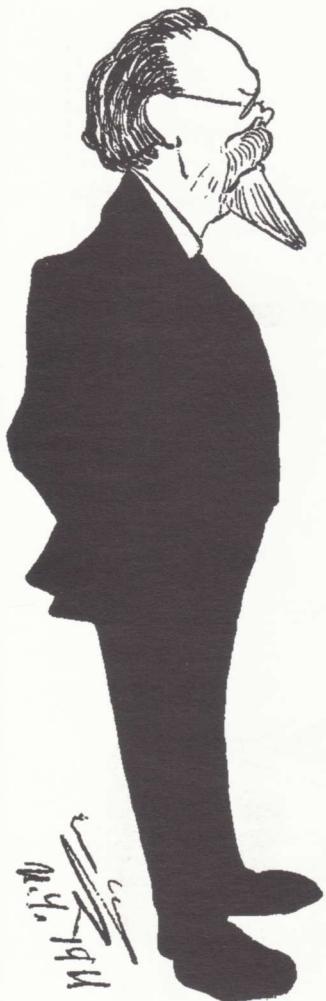


Paul O. Zelinsky, *Hänsel and Gretel*, reproduced in M. Tatar's 'Off with their Heads!'





The German E. Vogt designed these orthopedic devices to harness children in both at their desks and in bed.



Also a talented caricaturist, Enrico Caruso penned this drawing of the composer, Engelbert Humperdinck.

Humperdinck's opera, like Grimms' Tales, has an interest for children and was initially conceived for his four nieces. The composer wrote four simple songs for a nursery play by his sister which was played at her home in 1890. The songs were immediately seized upon and Humperdinck began to write a more ambitious piece, using his sister's libretto and the existing music. The project eventually took three years and obsessed the composer to the extent that he delayed his marriage several times to complete the new "Märchenoper". The final version is one of the most perfect and accomplished of Romantic operas and, while there is no doubt that a child can enjoy it, it seems clear that the composer has moved away from the notion of writing specifically for them. In fact, the model for the final Hänsel is not conventional opera but the vast music dramas of Richard Wagner.

Humperdinck had been an integral part of the composer's last Bayreuth team, working with Wagner on the preparation of *Parsifal* and remaining, after Wagner's death, a close member of the extended family. Richard Wagner's life work had been dedicated to the reinvention of opera in a style which took it back to its supposed roots in Greek tragedy. Gone were arias, duets and ensembles as individual items and in their place was a continuous flow of sustained, through-composed melody. The orchestra no longer merely accompanied the singers, but played a vital part in the dramatic structure of things while design and direction were



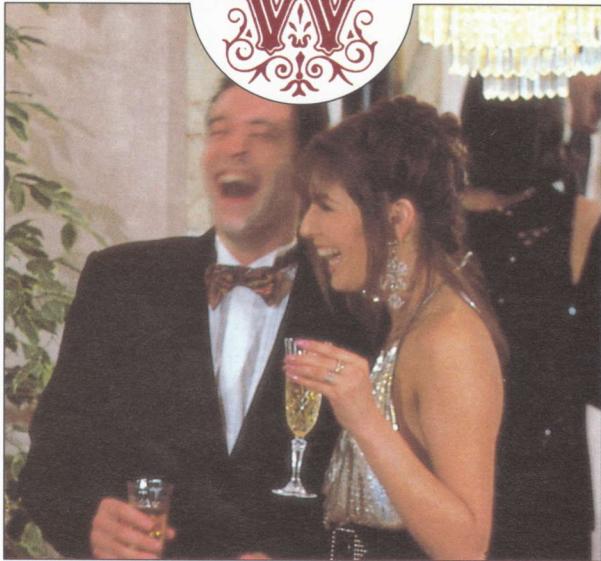
also conceived as being integral to the results the composer sought. Wagner's influence was all-pervading and the problem remaining to his pupils after his death was how to continue and develop the ideas embodied in this work. He had conceded that there was little point in trying to imitate his work by choosing subjects similar to his own and had

actively encouraged his disciples to look at folk-lore and legend as suitable subjects. Humperdinck seized on precisely this element in the *Hänsel* libretto and turned it into a masterpiece, a work of fresh and original genius which is, surely, one of the very few successful post-Wagnerian operas outside the Italian repertoire.



Hermann Vogel, *Hänsel and Gretel* in the Grimms' *Kinder und Hausmärchen*, 1894





The Westbury, the warm heart of Dublin

An International Hotel right in the heart of a cosmopolitan city. Dublin's fashionable Grafton Street is just 20 paces from your door - full of life, fun and the best of shops.

Five minutes stroll takes you up to St. Stephens Green with its acres of parkland while galleries, museums and theatres are just moments away.

And when you experience the elegance and luxury of the Westbury it will come as no surprise to learn that it is a member of the Leading Hotels of the World.

Within a few minutes stroll of fashionable shops, galleries, museums, and theatres.

The Westbury

Phone (01) 679 1122

The Leading Hotels of the World®



DOYLE HOTELS

Be An Opera Angel

DGOS Opera Ireland is Ireland's premier opera company.

Opera is becoming more and more popular. It's also becoming more and more expensive.

An Opera Angel is someone who loves opera and can help the company financially.

Friend

£50 PER ANNUM

Priority booking on all DGOS Opera Ireland associated events.

Newsletter twice yearly.

Evening lectures.

Access to information line on Opera Tours.

Patron

£200 PER ANNUM

Priority booking on all DGOS Opera Ireland associated events

Newsletter twice yearly.

Evening lectures.

Access to information line on Opera Tours.

Easy Payment System.

Tax Allowance on £130 of your subscription.

Complimentary Concert and Reception during the year.

Complimentary programme.

Complimentary coat hanging service during performances.

Complimentary car parking facility during performances.

Applicable only to Individuals



Dedication.

Dedication is the back bone of creative development. At Bank of Ireland, we're dedicated to providing the most imaginative and useful variety of banking services. We're dedicated also, to developing and supporting the talent that lies behind good ideas and initiatives.



Bank of Ireland



RTE CONCERT ORCHESTRA

PRINCIPAL CONDUCTOR: Proinnsias O'Duinn

1st VIOLINS

Michael d'Arcy (Leader)
Michael Healy (Co-Leader)
Mircea Petcu
Fionnuala Sherry
Pamela Forde
Sunniva Fitzpatrick
Eileen Murphy
Louis Roden

2nd VIOLINS

Elizabeth MacNally
Paul O'Hanlon
Roisin Cavanagh
Mairead Nesbitt
Arthur McIver
Donal Roche

VIOLAS

Padraig O'Connor
Ruth Mann
Tommy Kane
Michelle Lalor

CELLOS

David James
Annette Cleary
Catherine Behan
Hilary O'Donovan

BASSES

Martin Walsh
Seamus Doyle

FLUTES

Deirdre Brady

PICCOLO

Deirdre Brady

OBOE

David Agnew

COR ANGLAIS

David Agnew

CLARINETS

Jean Duncan
Michael Seaver

BASSOON

John Leonard

HORNS

David Carmody
Declan McCarthy
Fearghal O'Ceallachain

TRUMPETS

Benny McNeill
Davy Martin

TROMBONE

David Weakley

TIMPANI

John Fennessy

PERCUSSION

Richard O'Donnell
Tony Kavanagh
Paul McDonnell
Derek Bolger

HARP

Ann Jones

ADMINISTRATION

HEAD OF MUSIC

Cathal MacCabe

HEAD OF ORCHESTRAS/ PERFORMING GROUPS

Simon Taylor

ORCHESTRA MANAGER

Sam Ellis

LIBRARIAN

Simon Clyne

P.R./PROMOTIONS

EXECUTIVE

Laurie Cearr

CONCERTS MANAGERS

Claire Meehan
Pat Dunleavy

PLANNING

CO-ORDINATOR

Maureen Donohoe

ORCHESTRA

ASSISTANTS

Colm Hanlon
Daniel McDonnell

A wooden mask on a stick, featuring a smiling face with a large eye hole, is positioned in front of a banner. The banner has the word "ARTS" partially visible at the top and the text "SUPPORTING THE ARTS" written diagonally across its center.

SUPPORTING
THE ARTS

CHILDREN'S CHORUS

MEMBERS OF THE TALLAGHT BOYS CHOIR TAKING PART IN THIS PRODUCTION

Stuart Corr
Michael Fay
Jonathan Fitzsimons
Gareth Fletcher
Finbar Flynn
Oisin Flynn
Ronan Hickey

Peter Kelly
Darren McCormack
Niall McGrath
Andrew Mockler
James O'Reilly
Anthony Rafter
Sean Sharkey

GIRLS OF THE NEWPARK MUSIC CENTRE

Kirstin Zimmermann
Jayne Marah
Ciara Turner
Joanne Hillary
Fionnuala O'Brogain
Lesley O'Connor
Niamh Allen

CREDITS

DGOS Opera Ireland would like to acknowledge the assistance of the following:

Cover Illustration:
Mary Murphy

Grateful Thanks to:
The Core School of Theatre Studies
Mr. James Daly
Mr. Walter Girvan – Bus Eireann
Stena Sealink – Official Travel Sponsor

For Corporate Hostess Uniforms:
Grainne O'Rourke – Steilmann

Water has an amazing effect on some people. At the Cerebral Palsy Clinic on Sandymount Avenue in Dublin they've had their swimming pool a little over two years now. Apart from being great fun to splash around in it works wonders for these children. It's excellent therapy.

The project to build the pool was part-funded by **The National Lottery**. Last year over £35 million was distributed to **Health, Charities & Community Projects**. Beneficiaries included day care centres for the very young and old, medical research centres, hospitals and charities representing the physically and mentally handicapped.



Each time any one of the National Lottery's games is played a portion of the money goes towards projects like these, contributed **on your behalf**. If you're one of the many who play we'd just like to say **thank you**.

FUNDING

DGOS OPERA IRELAND is deeply indebted to our Sponsors and Associates who by their continued support and encouragement ensure the development of opera in Dublin

PRINCIPAL SPONSORS



ASSOCIATE SPONSORS

Irish International Advertising
Irish Independent

David Allen Holdings
Bus Eireann

PERFORMANCE SPONSORS – 1994



Motor Import Ltd.



Doyle Hotel Group



RANK XEROX

Guardian

FOUNDATION SPONSORS

Aer Lingus
Aisling Technology
Arthur Andersen & Co.
Bus Eireann
Burmah Castrol (Ireland)
Canon (Ireland)
Clancourt Group Holdings
Craftprint
Edenbrook Investments
Electricity Supply Board
First National Building Society
Glen Dimplex
Grainne O'Rourke - Steilmann
Guinness Ireland
Iarnrod Eireann/Irish Rail
Independent Newspapers
International Office Interiors
International Screen
ICS Building Society
Jack Restan Displays
John Player & Sons
Mrs Margaret McDonnell
Plant Life
The Commons Restaurant
The Jones Group
Toyota Ireland

CORPORATE SPONSORS

A & L Goodbody Solrs.
AccBank
Aer Rianta
Ansбacher & Co.
Bank of Ireland Finance
Brennan Insurances
Buck Consultants
Coca Cola Bottling Company
Coyle Hamilton
CRH plc
DCC
Dunnes Stores
Esso Ireland
Europlast
Fanagan Funeral Directors
Hibernian Insurance
Irish Life Assurance plc
M & G
Marsh & McLennan Ireland Ltd.
Memorex Telex (Ireland)
National Cold Storage
Siemens Nixdorf
Standard Life Assurance
Statoil Ireland
Telecom Eireann
The Hibernian Hotel
Ulster Bank
Unitherm Products Ltd.

PATRONS

Berkeley Claire Mrs	Greene Joseph Dr & Mrs	Mooney Bart Mr
Bielstein Juergen Mr	Hamell Pat Mr	Mooney R A H Mr
Boland Sylvester P Mr	Harkin Maura Ms	Murphy Gerard Mr
Bourke E J Mr	Hayes Michael Mr	
Bowler Gillian Ms	Hely Hutchinson Mark Mr	Nolan Doreen Dr
Brennan Patrick J Mr	Heneghan P D Mr	O'Byrne Clodagh Ms
Burke Adrian Mr	Herbert Daniel N Mr	O'Carroll Gerard Mr
Burke Patrick Mr	Hodkinson Barry Mr	O'Connor Angela Mrs
Byrne Breffni Mr	Houlihan Michael Mr	O'Donnell John Dr
Byrne Seamus Mr	Hughes Anthony Prof	O'Donoghue Donagh Mr
Byrne Joyce Mrs	Hurley Helena Dr	O'Kelly Dermot J Dr
Clare Anthony Professor	Jackson Celia Ms	O'Mahony G A Mr
Conlon Raymond G Mr	Jordan Joseph Mr	O'Mara Claudia Ms
Crowley Niall Mr	Keane David Mr	O'Mara-Walsh Eileen Ms
Cullagh Thomas Mr	Keenan Dr Marguerite	O'Reilly Terence Mr
Daly Marcus Mr	Kelly Paul A Mr	O'Rourke Frank & Rose
Diamond Alec Mr	Kenny Vivian & Eveleen	Pollmeier Ranka Mrs
Downes Desmond & Margaret	Kenny Edmond A Mr	Prendiville Walter Prof
Doyle Stella Ms	Lass David Mr	Ryan Mr Richie
Duggan Patrick Mr	Lennon Declan Mr	Smyth James J Mr
Dunne Thomas B Mr	Lepere John Mr	Spellman Michael Mr
Dunphy Tom Mr	Linehan T Anthony Mr	Stahl Cecilia Mrs
Eustace Peter Mr	Long Carmel Dr	Stevens Bill Mr
Fagan Patrick & Anne	MacNamara Mary Ms	Tierney Daniel P Mr
Folens A & J	Marsh Helen Jane Ms	Tierney Pauline Mrs
Foley Maurice & Maire	McGlade Paul Mr	Turpin James S Mr
French John P Mr	McGonagle Pat Mr	Victory Donal Mr
Gallagher Joseph E Mr	McGough Joseph Dr	White Therese Dr
Gilligan P T Mr	McGough Nancy Dr	
Gray Joan Mrs	McGuckian Alastair Dr	
Green Ita Ms	Meagher W E	
	Menton James G Mr	

OPERA LECTURE SERIES

The final lecture in Derek Walsh's Winter series of illustrated opera talks will take place on Thursday December 15th and the topic will be:

Great Singers from the Archives

The Spring series will recommence on January 19th '95 and will run as follows:

JANUARY 19th – Verdi's Contemporaries

FEBRUARY 16th – Balfe, Wallace and Benedict

MARCH 23rd – Some Contemporary Singers

APRIL 13th – Il Trovatore – Don Giovanni

TIME: 8.00 p.m. VENUE: Buswell's Hotel, Molesworth Street, Dublin 2

All dates are Thursday Evenings. ADMISSION: FREE



NUMBER TWENTY NINE

An Exhibition of home life in Dublin 1790-1820

Come visit Number Twenty Nine, Lower Fitzwilliam Street, a completely restored middle-class house of the late 18th century. Electricity Supply Board in conjunction with the National Museum of Ireland have sought to recapture the atmosphere and furnishings of a typical comfortable house of the period 1790-1820.

From basement to attic is housed a unique collection of artefacts and works of art of the time.

Group Bookings must be made in advance.
Tel. No. 01-7026165



Opening Times:

Tuesday to Saturday - 10 a.m.-5 p.m.
Sundays - 2 p.m.-5 p.m.
Closed Mondays and for two weeks prior to Christmas

Admission Free



ELECTRICITY SUPPLY BOARD
BORD SOLATHAIR AN LEICTREACHAIS

DGOS OPERA IRELAND

PATRON: Mary Robinson, President of Ireland

PRESIDENT: Professor Anthony G Hughes D Mus Comm.

VICE-PRESIDENTS: Margaret McDonnell, J F MacInerney Cav., Donald J. Potter Cav.Uff., Aileen Walsh

BOARD OF DIRECTORS

Frank O'Rourke (Chairman)
Patrick Brennan
Adrian Burke
Barry Hodkinson
Denis Magee

CHORUS MASTER

Claudio Büchler

WARDROBE SUPERVISOR

Mary Fisher

GENERAL MANAGER

David G Collopy

PRODUCTION MANAGER

Paul Griffin for P.M.A.

WIGS & MAKE-UP

Simone Vollmer

ARTISTIC DIRECTOR

Dorothea Glatt

COMPANY MANAGER

Donal Shiels

WIGS' ASSISTANT

Carole Dunne

ADMINISTRATOR

Kay Keilthy

STAGE MANAGERS

Nora Ni Cosgraign
Fearga O'Doherty

WARDROBE ASSISTANTS

Margaret Brady
Una Towell
Nana Rossbach

MARKETING CONSULTANT

Patricia McDonnell

ASSISTANT STAGE MANAGERS

Michelle Daly
Caroline Rooney
Fred Wood
Lisa Rubotham

DRESSERS

Clodagh Dunne
Sinead Egan
Maggie Naughter

ASSISTANT TO ARTISTIC DIRECTOR

Angela McCrone

MASTER CARPENTER

Paul Foley

WARDROBE HELPERS

Dick Hanrahan
Mary Byrne

ADMINISTRATION SECRETARY

Mary Troy

DEPUTY MASTER CARPENTER

Peter Boyle

TRANSPORT CO-ORDINATOR

Anne Fagan

BOX OFFICE

P T Gilligan
Anne Fagan

STAGE TECHNICIANS

Paddy Skelly
Michael Kelleher

CORPORATE HOSTESSES

Cathy English
Ann Hamilton
Maura Lavelle
Rebecca Martin
Sinead McCormack
Deirdre Naughton
Samantha Rhodes

CHORUS REPRESENTATIVE

Anne Deegan

PRODUCTION ELECTRICIAN

Grant Collie

CHORUS TUTOR/REPETITEUR

Maireád Hurley



*Theatres, concert halls, galleries and The Gaiety
for tonight's performance of 'La Traviata'
by D.G.O.S. Opera Ireland.*

*Our sponsorship works
where your remote control doesn't.*

AIB ARTS SPONSORSHIP.
WORTH MISSING AN EVENING'S TV FOR.



Next Summer see

Aida at Verona

– the home of
Arena Opera



Tours from
— £395



My Special Interest Guided Tours have become something of a feature. Whether your interest lies in Art, Culture, Gardens or the Opera Festival at Verona, you can depend on my Tours for value and choice.

Combine your summer holiday, on beautiful Lake Garda, in a top-class 4 star hotel with the magnificent spectacle of Verona Opera. Next season you could see Aida, Carmen, Turandot, Rigoletto, Cavaleria Rusticana and I Pagliacci. There are many excursions available including tours of Venice and the Dolomites.

Before you decide, be sure to see my brochure which will be available shortly from D.G.O.S. Opera Ireland – Telephone 01-4535519.

Sincerely,



DGOS OPERA IRELAND PRODUCTIONS 1941-1994

Dates indicate the first and most recent DGOS Opera Ireland productions.

Salvatore Allegra		Christoph W Gluck		Gioacchino Rossini
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia
Medico suo malgrado	1962			1942, 1991
				La Cenerentola
				1972, 1979
Charles Gounod				L'Italiana in Algeri
		Faust	1941, 1980	1978, 1992
Michael W Balfe		Roméo et Juliette	1945	
The Bohemian Girl	1943			Camille Saint-Saëns
				Samson and Delilah
				1942, 1979
Ludwig van Beethoven		George F Handel		Bedřich Smetana
Fidelio	1954, 1994	Messiah	1942	The Bartered Bride
				1953, 1976
Vincenzo Bellini		Engelbert Humperdinck		Johann Strauss
La sonnambula	1960, 1963	Hänsel und Gretel	1942, 1994	Die Fledermaus
Norma	1955, 1989			1962, 1992
I Puritani	1975	Leos Janácek	1973	Der Zigeunerbaron
		Jenufa		1964
Benjamin Britten		Ruggiero Leoncavallo		Richard Strauss
Peter Grimes	1990	I Pagliacci	1941, 1973	Der Rosenkavalier
				1964, 1984
Georges Bizet		Pietro Mascagni		Ambroise Thomas
Carmen	1941, 1989	L'amico Fritz	1952	Mignon
Les pêcheurs de perles	1964, 1987	Cavalleria rusticana	1941, 1973	1966, 1975
Gustave Charpentier		Jules Massenet		Peter Illich Tchaikovsky
Louise	1979	Manon	1952, 1980	Eugene Onegin
		Werther	1967, 1977	1969, 1985
				The Queen of Spades
				1972
Francesco Cilea		Wolfgang Amadeus Mozart		Giuseppe Verdi
Adriana Lecouvreur	1967, 1980	Così fan tutte	1950, 1993	Aida
		Don Giovanni	1943, 1990	Un ballo in maschera
Domenico Cimarosa		Idomeneo	1956	1949, 1992
Il matrimonio segreto	1961	Il Seraglio	1949, 1964	Don Carlos
		Le nozze di Figaro	1942, 1991	1950, 1985
Claude Debussy		The Magic Flute	1990	Ernani
Pelléas et Mélisande	1948			Falstaff
				1960, 1977
Léo Delibes		Jacques Offenbach		La forza del destino
Lakmé	1993	Tales of Hoffmann	1944, 1979	1951, 1973
				Macbeth
Gaetano Donizetti		Amilcare Ponchielli		Nabucco
Don Pasquale	1952, 1987	La Gioconda	1944, 1984	1963, 1985
L'elisir d'amore	1958, 1987			Otello
La Favorita	1942, 1982	Giacomo Puccini		1946, 1981
La Figlia del Reggimento	1978	La Bohème	1941, 1993	Rigoletto
Lucia di Lammermoor	1955, 1991	Gianni Schicchi	1962	1941, 1994
		Madama Butterfly	1942, 1993	Simon Boccanegra
Friedrich von Flotow		Manon Lescaut	1958, 1991	1956, 1974
Martha	1982, 1992	Suor Angelica	1962	La Traviata
		Tosca	1941, 1990	1941, 1994
Umberto Giordano		Turandot	1957, 1986	Il Trovatore
Andrea Chénier	1957, 1983	Licinio Refice		1941, 1988
Fedora	1959	Cecilia	1954	Gerard Victory
				Music Hath Mischief
				1968
Richard Wagner				Richard Wagner
				The Flying Dutchman
				1946, 1964
				Lohengrin
				1971, 1983
				Tannhäuser
				1943, 1977
				Tristan und Isolde
				1953, 1964
				Die Walküre
				1956
Ermanno Wolf-Ferrari				
				Il segreto di Susanna
				1956

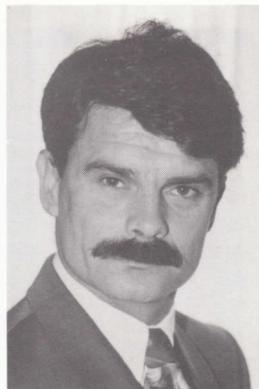
BIOGRAPHIES

DAVID COLLOPY – General Manager

David is the most experienced opera administrator in Ireland. An accountant by profession, he joined Wexford Festival Opera in 1980. During

his time there, he played a large part in developing the Festival into an operatic event which now enjoys wide international acclaim. Following a period spent working in a London based design consultancy, he joined the then D.G.O.S. in 1985 as their first professional administrator and has been instrumental in transforming the organisation into a highly professional unit.

His commitment to increase the level of private sector funding for the company is reflected in the growth of commercial sponsorship in recent times, funds which assist greatly in fulfilling his ambition to broaden the art-form by bringing opera to the greatest number of people.



DOROTHEA GLATT – Artistic Director

Born in Karlsruhe, Germany, Dorothea Glatt is a graduate of Philosophy and Romance languages, and holds a Ph.D. in Musicology from the University of

Heidelberg. She has a wealth of operatic experience gained in the opera houses of Frankfurt, Nice and at the Bayreuth Festival, where she is Assistant to Wolfgang Wagner, with responsibility for casting, programme planning and language coaching. She has also worked as a Music Editor for German radio and television, and is a frequent member of the jury of International Music Competitions. Dr. Glatt's most recent position was as Assistant Opera

Director at Opéra de Nice where for the past six years, she has worked closely with the symphonic and operatic departments.



CLAUDIO BÜCHLER – Chorus Master

Claudio Büchler, was born in Oslo, Norway, of Argentine parents and was raised in Austria. His musical formation began with lessons in piano and french horn, which he subsequently studied at the University of Vienna,

graduating in 1973 with a degree in french horn, composition and conducting. Further studies in orchestral conducting were completed in 1981 under Prof. Otmar Suitner in Vienna. In 1982 he took up the post of

administrative and artistic director of the Pro Arte Orchestra in Vienna University, and later worked as conductor and repetiteur in Passau and in Regensburg, Germany. He has also undertaken conducting courses under

Leonard Bernstein in Schleswig Holstein and under Gerd Albrecht in Berlin. In 1990, Claudio was invited to Argentina as Guest Conductor and has also worked as musical assistant and conductor on the Aix-en-Provence

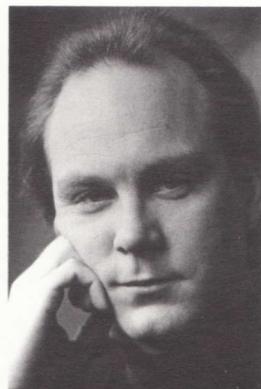
Festival and in Salzburg. During 1993-1994, he was Assistant Chief Conductor at the Opéra de Monte Carlo. An able linguist, Claudio speaks Spanish, French, German, Italian and English.



BIOGRAPHIES

DAVID T. HEUSEL – Conductor

American conductor, David Heusel, began his musical studies at the age of 6, starting with piano, violin, viola and baritone horn. Following his university studies in Piano Performance and German literature, David worked with Whitewater Opera company as musical assistant, coach, pianist and staging director. In 1980, he moved to Europe, first to Italy, then to Germany, where he worked in Oberhausen, Kiel and Dortmund. During his nine years in Germany, he conducted over sixty performances. In December 1980, David joined Opéra de Nice, as Assistant Musical Director. In February 1992, he worked as Musical Assistant on *Elektra* for Opéra Bastille in Paris, and in that summer, began work at the Bayreuth Festival, where he has worked since, as assistant to James Levine on the new Ring. Other operatic repertoire includes *Cosi fan tutte*, *Le nozze di Figaro*, *Il trovatore*, *Rigoletto*, *Nabucco*, *La Bohème*, *Tosca*, *Don Pasquale*, *Les pêcheurs de perles*, *Un ballo in maschera*, *Werther*, and *Ariadne auf Naxos*.



MICHAEL McCAFFERY – Producer

Michael McCaffery was born in England and read English at Cambridge University. He works both in theatre and opera and has directed productions for major companies throughout the world. He first worked in Ireland in 1986, when he directed Humperdinck's *Königskinder* for Wexford Festival Opera, and spent the next three years as Artistic Director of the then DGOS, for whom he directed his critically acclaimed *Norma* in the National Concert Hall. Michael has also directed for the National Theatre of Great Britain, Glyndebourne Festival Opera, Opéra de Nice, the New Israeli Opera, Oper der Stadt Bern, the Bayreuth Festival, the Vancouver Opera, Garsington Opera, the Old Vic Company, Theatr Clywd and the Hong Kong Festival. Recent work includes the RTE/Point Aida and his work as a designer has been seen in *Cosi fan tutte* (Tel Aviv) and in *Sweeney Todd* at the NCH, Dublin. Future plans include the Mozart cycle for DGOS Opera Ireland and the 100th Anniversary production of *The Importance of Being Earnest*.



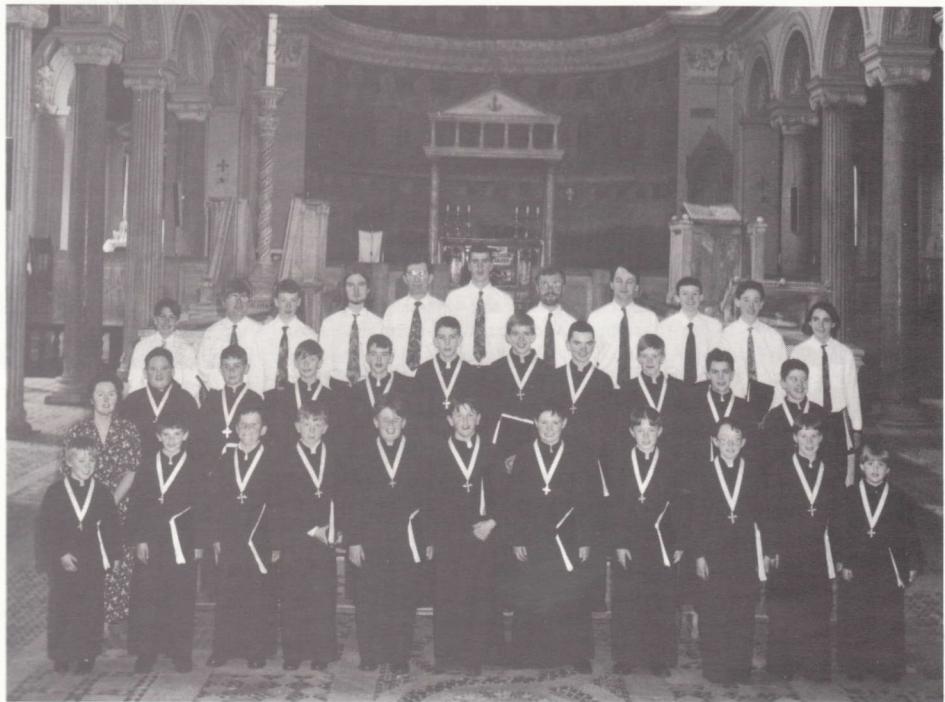
KIM NICHOLS – Lighting Designer

Kim Nichols started her career in 1975 as a raw assistant electrician, working up to chief electrician/lighting designer with Manchester Library Theatre. She moved to Derby playhouse, where she was resident until 1985. Since then, she has worked as free-lance lighting designer for various theatre companies, including Liverpool Playhouse, Theatr Clwyd, Manchester Library Theatre, Derby Playhouse, Belgrade Theatre, Coventry, and the Unicorn Theatre. She has also designed national tours for 'Whirligig' and 'Playdays' - both primarily for children's audiences. Earlier this year, Kim lit 'Dawnpath' by Nicola LeFanu, her first opera, which was a very enjoyable experience. Future plans include work with Birmingham Stage Company on 'George's Marvellous Medicine'. This is Kim's second visit to Dublin.



TALLAGHT BOYS' CHOIR

(*Founder-Director, Fr. Thomas MacCarthy Op*)

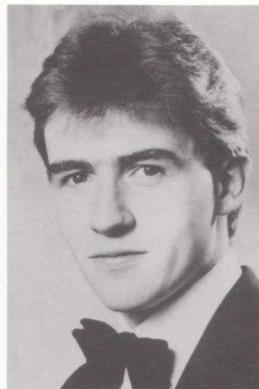


Since 1983 Tallaght Boys' Choir has provided its members opportunities to grow familiar with the great classics, through liturgical singing as well as concert and opera outings. After performances of CARMEN and TOSCA, this is the choir's third opportunity to work with DGOS Opera Ireland, Tallaght Boys' Choir has premiered concert and church works by Colin Mawby and – jointly with Tallaght Choral Society – John Buckley. To mark the first ten years of work, the Choir embarked on a highly successful Italian tour in 1993 with their then director Geraldine McDonnell, amassing indelible memories of performances in Rome's Pantheon, San Clemente, Vatican City and the Residence of the Irish Ambassador to Italy, as well as in Assisi.

BIOGRAPHIES

ALEX COLLINSON—Repetiteur

Was born in Somerset. Studied at the Royal College of Music and was awarded numerous prizes. In 1989 he was offered a place as Repetiteur at the National Opera Studio, under sponsorship from the Friends of Covent Garden and the Radcliffe Trust and was pianist /M.D. for Scottish Opera-Go-Round's production of *Eugene Onegin* the following year. Concerts include the Portsmouth Festival, Southwark Cathedral, Lyric Theatre Hammersmith, Netherlands Radio, London Warwick Arts Trust and Radio Scotland. He has participated in Masterclasses with Paul Hamburger, York Summer School, the Britten-Pears School, Thomas Allen and Katia Ricciarelli and the Kathleen Ferrier, Maggie Teyte and Britten-Pears competitions. He has acted as repetiteur for many companies in and around London, including Court Opera, Regency Opera, Opera Box, Baylis Programme E.N.O. and Opera Factory. He has played at the last four Wexford Festivals and this year has also worked with European Chamber Opera, English National Opera and on the West End productions of *Miss Saigon*, *Joseph and his Amazing Technicolor Dreamcoat*, *Sunset Boulevard*, *Carousel* and *She Loves Me*. This is his third DGOS Opera Ireland Season.



STEPHAN JÖRIS – Designer

Born in Köln, Stephan Jörис studied at Music and Drama College in Hannover and became a teacher of singing, horn and conducting. As a singer, and horn-player, he was a member of different orchestras and choirs and since 1979, has been conductor of a brass ensemble in Kassel. Whilst still studying music, Stephan started work as an assistant to Walter Gondolf, the Hannover-based designer and later became official assistant to various producers at the Staatstheater Hannover where he staged his own productions. He moved to Gelsenkirchen where he was head of the staging department. Here he staged and designed several experimental productions. Since 1987, he has worked at the Bayreuth Festival as Assistant to Wolfgang Wagner, and in 1988 became organizer of different exhibitions about Richard Wagner and Bayreuth. Stephan also produced and designed *Rigoletto* and *Nabucco* in Stralsund, as well as two productions with the German-French Forum performed in Bayreuth, for which he was also costume designer.



MICHAEL BACHMANN – Assistant Designer

Born in Bayreuth in 1971, Michael Bachmann's love of theatre began while still at school. During that time, he assisted in building opera sets at different theatrical events in and around Bayreuth, in Coburg and at the Bayreuth Festival. In 1991, he had his first exhibition. In 1992, he began his formal studies in set-design, with Prof. Dr. Wolfram Skalicki at the Music and Art College in Graz, following earlier studies in history of art, archeology and stagecraft. In 1994, he collaborated in an exhibition showing the buildings of the Bayreuth Festival.



RENATE STOIBER – Costume Designer

Born in Munich, Renate studied at that city's Fashion Academy and has for the past 19 years been the head costumier at the Bayreuth Festival, where she has responsibility for all female costumes, both soloists and choristers. She has worked with different theatres and on film productions in various locations, including Salzburg, Berlin, in Italy and in Spain and with such renowned names as Harry Kupfer, Jean-Pierre Ponnelle, Herbert von Karajan, Jürgen Rose, Rosalie and Yamamoto. Recent work includes *Ariadne auf Naxos* in Catania and among her future plans, are the costumes for the new Mozart cycle in Dublin, beginning with *Don Giovanni*.



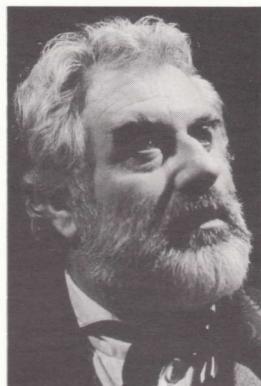
CYNTHIA BUCHAN – The Witch

Cynthia Buchan was born in Edinburgh and studied music at the Royal Scottish Academy of Music and Drama in Glasgow. Her many operatic roles include Preziosilla *The Force of Destiny*, Rosina/*The Barber of Seville*, and Varvara/Katya Kabanova for English National Opera, Dorabella, the title role in Carmen, and Charlotte/Werther for Opera North, Olga, Varvara, Suzuki/*Madama Butterfly*, Carmen, Rosina and Mistress Quickly /*Falstaff* at WNO and Bersi/Andréa Chenier and Annina/*Der Rosenkavalier* at the Royal Opera House, Covent Garden. She has sung Hänsel/Hänsel und Gretel, Cherubino, Hermia, Charlotte and Orlofsky/*Die Fledermaus* at Scottish Opera. For Glyndebourne, roles include Olga/Eugene Onegin, Dorabella/*Cosi fan tutte*, Cherubino/*Le nozze di Figaro* and the title role in their 1987 production of *L'Enfant et les Sortilèges*. Abroad, she has appeared in Madrid, Munich, Paris, Brussels, Bordeaux, Adelaide and Hamburg. Cynthia's most recent appearances have included Dorabella and Azucena for Opera Northern Ireland, Adalgisa/*Norma* in Angers, Marzellina/*Le nozze di Figaro* for Garsington Opera, Despina/*Cosi fan tutte* in New Israeli Opera and Mrs Sedley/Peter Grimes for Opéra de Nantes.



KLAUS DAMM – Peter

Klaus comes from Reichenbach in Germany and started his professional life as a builder. In September 1960, he started singing in Berlin at the Musikhochschule and graduated in opera from that college in 1967. He has been engaged in several German opera houses, singing in Berlin, Leipzig, Vilnius and in Bulgaria. His repertoire includes all the major principal bass roles, and he is also a frequent performer of lieder and oratorio. He sang the role of Rocco in the DGOS Opera Ireland Spring '94 *Fidelio*.



BIOGRAPHIES

RUTHILD ENGERT – Gertrude

Born in Frankfurt, Ruthild studied singing there at Dr Hoch's Conservatory and later with Josef Metternich. Following engagements in Freiburg and Hannover, she was contracted to the Deutsche Oper Berlin, with whom she still holds a major contract as a guest artist. Since 1987, Ruthild is a freelance singer, and has sung in all the major European houses, including Vienna, Munich, Rome, Paris, La Scala Milan, and at the Spoleto and Bayreuth Festivals. Work out of Europe includes appearances at the Teatro Colon, Buenos Aires and at the Met in New York.

Her repertoire is mainly Wagner and Richard Strauss, especially Kundry, Ortrud, Venus, Brangäne, and most recently, Amme (*Die Frau ohne Schatten*) and Klytemnestra (*Elektra*). Verdi roles include Amneris and Eboli, and she has recorded Venus (*Tannhäuser*) on video with the Bayreuth Festival under Giuseppe Sinopoli, and *Die Walküre* and *Eugene Onegin* with James Levine.



EVA KIRCHNER – Gretel

Eva Kirchner was born in Westfalen, Germany, and grew up in Kassel. She graduated with first class honours as an opera-singer and singing teacher from the Music Academy in Köln. She studies with Professor Margit Koebeck and has also attended masterclasses with Kurt Widmer, Mitsuko Shirai and Hartmut Höll, Brigitte Fassbänder, Kurt Moll and others. On the concert and recital platform, and in operatic performance, Eva has travelled to France, Italy, the Netherlands and former Yugoslavia, as well as broadcasting with radio and TV stations and recording on various CD's. She has won prizes at the Karlsruhe Competition, at the Bergheim Singer Award, as well as two prizes at the VDMK Competition in Nordrhein-Westfalen in Germany. Operatic roles include Papagena/*Die Zauberflöte* and Sandman/Dew Fairy/*Hänsel und Gretel* in Köln. Eva has been a member of the Sächsische Staatsoper in Dresden since 1992, where her roles include Pamina, Zerlina, Servilia, Euridice, Aennchen and Marzelline.



DEIRDRE MASTERSON – Sandman/Dew Fairy

Deirdre Masterson is 19 years old and from Gorey, Co Wexford, where she studied singing with Alan Cutts at the Wexford School of Music. She is currently a full-time student at the Leinster School of Music with Dr Veronica Dunne. A winner between 1988-1992 of several solo sections at the Arklow Feis Ceoil, Deirdre is also the youngest ever winner of the Silver Rose Bowl at the Dublin Feis Ceoil, where she won the Dramatic Cup in 1993, and both the Geoghegan and Gervase Award in 1994. As well as appearances in the Choruses of Wexford Festival Opera and DGOS Opera Ireland, Deirdre has toured Ireland as a soloist with the Leinster Opera Studio singing extracts from the following repertoire: Ilia/*Idomeneo*, Rosalinde/*Die Fledermaus*, Norina/*Don Pasquale*, Sophie/*Werther*, Donna Elvira/*Don Giovanni* and Musetta/*La Bohème*. This is her solo debut with DGOS Opera Ireland.



BIOGRAPHIES

JANE TURNER – Hänsel

Jane Turner was born in Durham, England and studied singing at the Guildhall School of Music and Drama. In 1983, she graduated from the Opera Studio, where her studies were sponsored by the Friends of Covent Garden, the Countess of Munster Trust and the Arts Council of Great Britain. In 1984, she made her German debut at the Bayreuth Festival in the roles of Wellgunde (*Das Rheingold*, *Götterdämmerung*), and as Siegrune in *Die Walküre* in the Solti/Hall Ring. Other Bayreuth appearances include the Flower Maiden (*Parsifal*), Flosshilde (*Das Rheingold*, *Götterdämmerung*), roles she has repeated at four subsequent Bayreuth Festivals. Other international appearances include *Carmen* for Heidelberg Opera. She made her British debut on the 1985 Glyndebourne Tour in the title role of *Carmen* and was subsequently invited to sing Flora in the 1987 Glyndebourne Festival *La Traviata*. Appearances at Covent Garden and with English National Opera followed in that same year. This is Jane's DGOS Opera Ireland debut.



Invitation *Bella Donna Boutique*

DUNDRUM



Come see our extensive selection of pure new wool suits, for day or after 6.

Experience the luxury of our wool/cashmere jackets and blazers in plains and checks.

Dress up and go tot town in our exclusive cocktail ranges from the "Little black dress" to the elegant wool crepe skirts and dressy beaded blouses, or trouser suits, elegant dress/jackets and jumpsuits.

For those cold Winter days you'll find a wide choice of beautiful lambswool, cashmere and angora knits, silk parka jackets, wood coats and tailored pants.

... All at affordable prices!!!!

Our friendly staff look forward to seeing you!

OPEN SUNDAY 3-6 PM

56 Main St, Dundrum. Tel: 2951270

FRIENDS

Abrahamson Joyce Mrs
Algeo David Mr
Anderson R. A. Mrs
Archer Patricia Mrs
Aungier Eithne Mrs

Banks Geraldine Miss
Bannon Norbert Mr
Barrett Sean Dr
Barrington Donal Mr
Barrington Mary Rose Mrs
Barry D. P. D. Ms
Belshaw Sarah M H Ms
Bennett Ann Mrs
Bennett Dolores Ms
Benson Alan Mr
Berkery Seán Mr.
Bieler Eva Mrs
Black Maureen Mrs
Blake John Mr
Bobbett Julia Miss
Boland Dan Mr
Bonnar Douglas K Mr & Mrs
Bowman Cyril Mr
Boydel Derek Lt Col
Bracken Maura Ms
Brady Luke Dr
Brady Owen Mr
Brady Mary J Miss
Brady Margaret Lysaght Mrs
Brennan Angela Mrs
Brennan Gabriel Mr
Brennan John B Mr
Brennan Stephen Mr
Brindley Eileen Ms
Britton William J Mr
Brockie Luke Mr
Brosnan Kitty Ms
Brown Tony Mr
Broxson Alan Mr
Broy Teresa E Mrs
Bruton P. Desmond Mr
Buckley Joan Mrs
Burnell A W Mr
Bustard Aubrey Mr
Butler Tom Mr
Butler Arthur Mr
Byrne David Mr
Byrne Patrick Paul Mr
Byrne James Mr
Byrne John Mr
Byrne Margaret Mrs
Byrne Des Mr
Byrne Dermot J. Mr

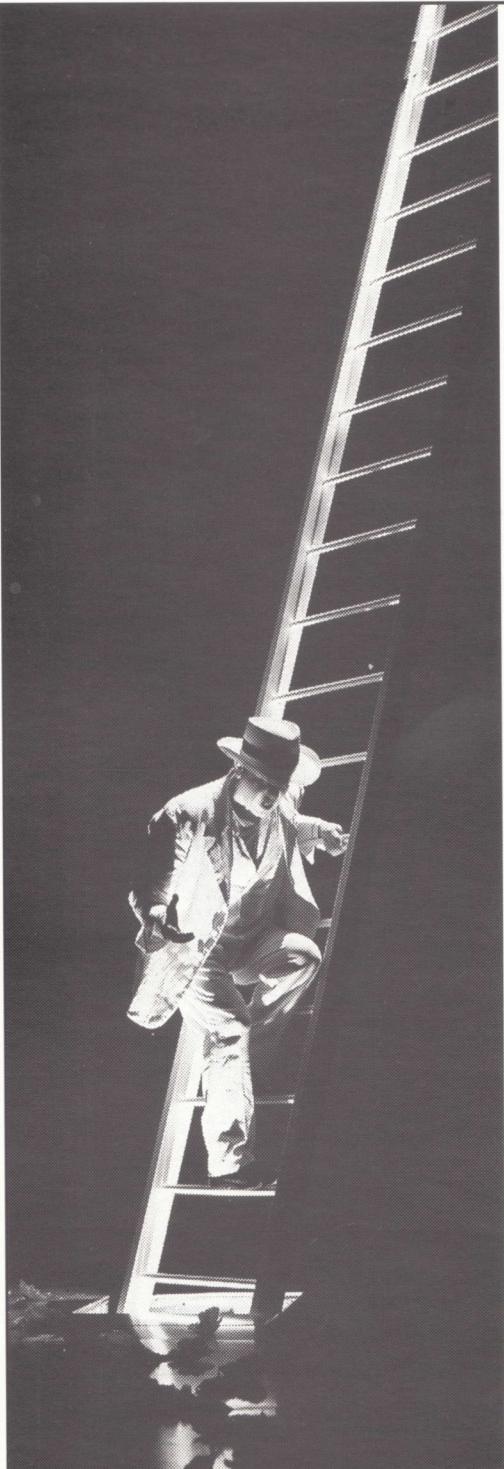
Caffrey John Mr
Cahalane Seamus F Dr
Cahillane Dermot Mr
Callaghan Brendan Dr
Callanan Fionnbar Mr
Campbell Audrey Ms
Cantwell Anne Mrs
Carey P & E Mr & Mrs
Carey Maura B. Mrs
Carney John D. Mr
Carney Tom Mr
Carney Valentine P Mr
Carolan Adrienne Miss
Carroll Mella Miss Justice
Carroll William L Mr
Casey Francis A Mr
Chalker Robert P Mr
Chapman David L Mr
Citron Laurence B Mr
Clancy Declan Mr
Clarkin Niall Mr
Clarkson W J Mr
Coffey Mary Mrs
Coghlan T M & Mary Dr
Coleman Angela & George
Collins Alan Mr
Collis Peter Mr
Condon Stephanie Mrs
Conheady Bried Ms
Connolly Anne Mrs
Connolly Diana Mrs
Connolly Mary Mrs
Connolly James Mr
Connolly SC Patrick Mr
Corbett J Miss
Corboy Alice Dr
Corcoran Breda Miss
Corr Niall Mr
Costelloe Patrick M Mr
Cowan John Mr
Craigen Eric I B Mrs
Cranfield Patrick Brig. Gen.
Creedon G A Mr
Crosbie Joan M Mrs
Crotty Thomas P. Mr
Crowley Anthony Dr
Crowley Ellen Mrs
Crowley Sheila Ms
Cuffe Robert C. Mr
Cunningham Michael Mr
Curtin Lavinia Mrs

Dalrymple Neil Mr
Darling Michael Dr

Davidson Norris Mr
Davidson J M E Miss
Davitt Grainne Mrs
Deane Joe & Fran
Delany Elizabeth Mrs
Delany Martin J Mr
Dempsey Kingsley J Mr
Dennis H B Mr
Dickson Margaret Mrs
Dillon Anne Mrs
Dillon FCA Aidan Mr
Dillon Clodagh Mrs
Dodd Eileen Ms
Dolan John Mr
Dolan Ann E Mrs
Dolan Eileen Miss
Donegan Des Mr
Donnelly Frank Mr
Dooley Enda Dr
Dooley Joan Mrs
Dowling Simon P Mr
Downes Joseph H. Mr
Doyle Brian A Mr
Drumgoole Noel Mr
Du Pradal Ninette Mme
Duffy Thomas J Mr
Dunleavy Patrick Mr
Dunne Bree Ms
Dunne Rita Ms
Dunne Stephen Mr

Early Aine Dr
Early Mary Mrs
Early William Mr
Ecock Anthony Mr
Egar George E Mr
Eggers Gertrude Mrs
Esses Clement Mr
Evers Deirdre Mrs
Evers W J Mr

Fagan Mary A Miss
Fallon Maureen Ms
Fanning Sheila Mrs
Farnan Patrick Mr
Farrelly Tony Mr
Fawsitt Carol Mrs
Fennelly John Mr & Mrs
Fennelly Maedhbhaine Mrs
Ferrier A M Ms
Fielding John F Dr
Finegan Grace Mrs
Finlay SC William Mr
Finlay Geoghegan Mary Ms



WEXFORD FESTIVAL OPERA 1995

19 OCTOBER ~ 5 NOVEMBER

Saffo

Tragedia lirica in three acts (in Italian)
Giovanni Pacini
(1796 - 1867)

Mayskaya noch'

May Night
Comic Opera in three acts (in Russian)
Nikolay Rimsky-Korsakov
(1844-1908)

Iris

Melodrama in three acts (in Italian)
Pietro Mascagni
(1863-1945)

.....

BOOKING OPENS:

Priority: 2 May 1995
General: 1 June 1995

For further information or to be added to our mailing list, write, phone or fax us:

Wexford Festival Opera, Theatre Royal,
High Street, Wexford, Ireland.
Telephone: 053 22400 Facsimile: 053 24289.

.....

Fitzgerald D Ms
Flanagan Margaret Mrs
Flegg Jennifer Ms
Flood Feargus Mr Justice
Foley Michael Dr
Forde Cyril Mr
Fox Elizabeth L Dr
Fuller R G C Dr

Gallagher Patrick J Mr
Garvey Anne Clare Mrs
Giblin May Mrs
Gibson Patricia Mrs
Gordon Stephen Mr
Gorey Denis & Phil
Gormley Dermod Mr
Gormley James Mr
Grace Ken Mr
Graham Sylvia Ms
Greif Emer Ms
Griffin James Dr
Groarke Patrick J P Mr

Hamilton Ebba Countess
Hannon John C Mr
Hanrahan Dick Mr
Hanratty Bernard Mr
Harkin Carmel Mrs
Hautz John R Mr
Hayes Patrick Mr
Hearne G R Mr
Heavey Lorraine Ms
Hederman O'Brien Miriam Ms
Heneghan Brendan Mr
Hennessy Maura Ms
Heraty Peter Dr
Herbert Fergal K Mr
Hickey Declan Mr
Hickey Pamela Jean Ms
Higgins Aideen Ms
Higgins Niall P Mr
Higgins Thomas M Mr
Hillis Noel Mr
Hobbs William T Mr
Hodkinson Mary Mrs
Hogan Maire Mrs
Holly Mary Ms
Holmes William Mr
Hughes FJ Dr
Hughes Margaret Dr
Hurley Pierse J Dr
Hutton Kathryn Ms

Igoe John Mr
Irwin Kay Ms
Italiano Di Cultura Istituto
Jennings Breda Mrs
Johnson Harold Mr
Johnston Valerie M Ms

Jones L Mrs
Jones Christopher Mr
Jordan Patrick Mr
Joyce Philip Mr

Kane KWS Mr
Kavanagh Maura Mrs
Kealy Regina Ms
Keane Declan Dr
Keane Frank A Mr
Keane Max Mr
Keane Frank X Mr
Kearney Brian Mr
Keelan Patrick Dr
Keenan Patrick O'Donnell Mr
Kehily Sheila Ms
Kelleher Kevin D Mrs
Kelly Breffni Mr
Kelly Patrick J Mr
Kelly Eamonn P. Mr
Kelly Patricia B Ms
Kelly V F J Mr
Kelly John P Mr
Kennan Paul Mr
Kennedy Mary J Ms
Kenny George B Mr
Kenny Noel P Mr
Kenny Joan M Ms
Kenny Assumpta Ms
Kenny Charles Mr
Keogh Rhona Ms
Kierans Moira Ms
Killen Desmond M Mr
Kindlon T I Mr
King Edward P. Dr
Kingston Jerry Mr
Kinlen Dermot Mr Justice
Kirwan Rita Dr

Laher M S Dr
Lavery Ethna Mrs
Leahy Sarah Ms
Leavy Maura Ms
Lee Evelyn Ms
Lemass Maureen Ms
Lenehan James Mr
Lenehan Peter Dr
Leonard Brenda Mrs
Linehan Helen Ms
Liston Noreen Ms
Little Tony Mr
Little Pauline Ms
Liuzzi Paul Mr
Logan Breda Ms
Lucas Kenneth Mr
Lucey Mary Frances Dr
Lynch Bill Mr
Lynch Kate Mrs

Lynch Kevin Mrs

MacCarthy Joan Dr
MacConville Brendan Mr
MacGowan W Prof
MacHale Carmel Ms
MacMahon Philip Dr
MacManus Brian Mr
Magee Denis Mr
Magnier Paul Dr
Maguire A P Ms
Maguire Conor Mr
Maguire Mollie Ms
Maher Marie Mrs
Mangan David G Mr
Margey Hugh & Cora
Martin Peter Mr
Masterson James Dr & Mary
Matthews Brian Mr
McAlester Eddie Mr
McBrinn Catherine Ms
McCann Adrienne Ms
McCartan Padraig Mr
McCarthy John R Mrs
McCaw G A Mr
McCormack Philomena Ms
McCormack James J Mr
McConnell Sheila Mrs
McCrone Angela Ms
McCullagh Anne Ms
McCullough Denis Mr
MacDonald, Brendan Mr
McDowell John L Mr
McDunphy Nuala
McElwain John L Mr
McEntee Nolan Mary Ms
McGarry John Mr
McGeown Elizabeth Ms
McGovern J Neil Mr
McGrath Derek Dr
McGrane Tony Mr
McGrath Seamus Mr
McGuckian Padraig Mr
McGuinn Dermot O Mr
McGuinness Kevin Mr
McHenry Monica Ms
McHugh John P Mr
McInerney John F Mr
McLoughlin Ann Ms
McKay Fiona Ms
McKenna Justin Mr
McMahon Larry Mr
McMurtry TBH Dr
McNamara Clare Ms
McKee Paul Mr
Meade Kevin Mr
Meade Philip Mr
Merrey Geoffrey M Mr



GAIETY ENTERTAINMENTS LTD.

Chairman:	Gerry O'Reilly	Chief Electrician:	Megan Sheppard
Artistic Director:	Ben Barnes	Assistant Electrician:	Liam Daly
Executive Director:	Ronan Smith	Stage Door:	Michael McElhinney
General Manager:	Yvonne Sullivan	Ushers/Usherettes:	Joe Kiernan
Technical Manager:	Martin Keleghan		Sally Keane
House Manager:	Fionnuala Downes		Maureen Rooney
Marketing:	Niamh Martin		Marie Murphy
Accounts:	Anne King		Mary Vickers
Admin. Assistant:	Nuala Cooke		Niamh O'Hanlon
Reception:	Kerry Byrne		Susan Maloney
Box Office Manager:	Alan McQuillan		Mary Frances O'Dwyer
Box Office Supervisor:	Jackie McCormack		Ciaran Geoghegan
Box Office:	Liz Moloney		Michael Plunkett
	Stephen Delaney		David Condron
	Debbie McQuillan		John Delaney
	Susan O'Brien		Keith Loscher
Stage Manager:	Pat Byrne		Andrew Peters
Deputy Stage Manager:	Paul Grimes		Tom Rowley
			Stephen Norton

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. - 7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 6771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queuing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

Forthcoming Attractions At The Gaiety Theatre

If you are interested in the Gaiety's coming season please fill in the form below and give it to an usher on duty or send it to:
The Gaiety Theatre, South King Street,
Dublin 2.

Name: _____

Address: _____

Telephone Number: _____

Millar James S Mr
Milofsky Fay Mrs
Milofsky Frank Mr
Moe Helen A Mrs
Moloney Michael Mr
Molony Conor Dr
Molony Ronan Mr
Molony Eve Mrs
Montgomery W J Mr
Moroney Anne Ms
Moroney Michael Mr
Mortimer Marie Ms
Moylan B A Mr
Moynihan John Mr
Mulcahy Margaret Ms
Mulcair Pamela Ms
Murakami Ethna Ms
Murphy David Mr
Murphy Francis Mr
Murphy Marie Ms
Murphy William Mr
Murphy B J Ms
Murphy John T Mr
Murray Austin C Mr

Neenan William Mr
Neenan Eileen Mrs
Neligan David Mr
Neville Anthony J Mr
New Mary Ms
Nolan David Mr
Nolan Eamon D Mr
Nolan William Mr
Ni Dhuigneaín Brid Ms
Nugent Michael Mr

Ó Lonárgáin Liam Mr
O'Brien Eoin Mr
O'Brien F X Dr
O'Brien Herman Mr & Mrs
O'Brien J Kenneth Mr
O'Brien Siobhan Dr
O'Buachalla Julia Ms
Ó Ceochain Gearoid An tAth
O'Connell Margaret V Ms
O'Connor Nuala Ms
O'Connor John & Viola
O'Connor Michael Mr
O'Dalaigh Tony & Margaret
O'Doherty Eamonn Mr
O'Donnell Andrew Mr
O'Donovan Peter Mr
O'Donovan Diarmuid Mr
O'Driscoll Thomas A Mr
O'Hara Patricia Ms
O'Hara Rosalind Mrs
O'Hare Anne Ms
O'Hare Daniel Dr

O'Keeffe Angela Ms
O'Leary Barbara Mrs
O'Loughlin-Kennedy Katherine Ms
O'Meara Joan Ms
O'Meara William Mr
O'Neill Ann Ms
O'Neill Desmond Mr
O'Neill Cathy Ms
O'Neill Joan M Mrs
O'Reilly Charles Mr
O'Reilly James & Fionnuala
O'Riada Padraic Mr
O'Riordan Eamonn Mr
O'Riordan J D Mr
O'Rourke Mona Ms
O'Shea Finian Mr
O'Shea Mary-Rose

Parlon Patrick Mr
Potter D J Mr & Mrs
Power Maire Ms
Power Laurence Anthony Mr
Prendergast Mary Ms

Quigley J A Mr
Quigley Kathleen Ms
Quinlan Perdita Ms

Read P I Mr
Redmond Maire Ms
Regan Brian Mr
Reid Fergus Mr
Reihill Ann Ms
Rennison H H Mr
Reynolds Brid Ms
Robinson Derek Mr
Ronayne F Mr
Rountree John Dr
Rowan Paul E Mr
Ruane James J Dr
Ryan John M Mr
Ryan N M Mr

Shanik Gregor Prof
Shelly Denis J Mr
Sheridan Gerry A Mr
Sherry Mark Mr
Sherry Liam Mr
Siddiqi Pauline Ms
Skelly O D G Rev
Smith Joseph G Mr
Smyth Robert Rudd Mr
Smyth James & Pamela
Smyth J W Mr
Soese Diana Mrs
Stacey Thomas Mr
Stafford Marion Mrs
Staunton Tom Dr

Staveley Joan Ms
Stein Edwin J Mr
Stephen Jim Mr
Stones Willie Mr
Strickland Bob Mr
Sullivan Brian Mr
Synnott D Mrs

Tarpey Patricia Ms
Taylor TD Mervyn Mr
Tennyson Geraldine Ms
Thompson Frank Mr
Tiernan Declan
Tiernan Brigid Mrs
Tierney Martin Mr
Tierney Mary Mrs
Tipton G Mrs
Tittel Dermot Dr
Tobin Kieran Mr
Tormay Patrick F Mr
Torsney Rosemary Mrs
Traynor Celine Dr
Troy E M Dr
Tuomey Laurence J Mr
Tynan Ines Ms

Wall Mary Ms
Wall William Mr
Wallace Colette Ms
Wallace Brian Mr
Walsh Aileen Ms
Walsh Bernadette Mrs
Walsh Catherine Mrs
Walsh Martin Mr
Walsh Tony Dr
Walsh Charles Mr
Walsh Kevin Mr
Walsh Maureen Ms
Walsh Nolie Ms
Walsh Thomas Mr
Walsh Kevin G Mr
Walshe Winifride Ms
Ward J Dermot Mr
Webb Valerie Ms
Whately William Mr
Whelan Barbara Ms
Whelan John A Mr
White John G Mr
Woolfe Andrew Dr
Wright J F Mr

Young Wlliam A Mr

Opera Theatre Company

presents

Johann Strauss' operetta

Wiener Blut (Vienna Blood)

as

That Dublin Mood

written and directed by

Gerard Stembridge

designed by

Neil Irish

arranged and conducted by

Mark Armstrong

lit by

Paul Keogan

with *Ray Barror, Mary Callan Clarke, Jackie Horner, Frances Lucey, James Drummond Nelson and Ivan Sharpe*

National Tour

Opening Wexford, Theatre Royal, 28 January 1995

and following to the Gate Theatre, Dublin,

Tuam, Tralee, Kilkenny, Limerick, Ballyshannon, Enniskillen.

Opera Theatre Company

18 Kildare Street, Dublin 2 (01) 6614884

chair Séan Rafferty director James Conway

Grant-aided by the
Arts Council



BORN IN 1987



(YOU COULD SAY WE'RE 42 YEARS ON THE MOVE.)

Surprising as it may seem, it's just 6 years since Bus Éireann was formed out of the restructured CIE.

And in that short space of time our adopted mascot has become a familiar sight on both city streets and country roads around Ireland.

So much so that some people are convinced there's been an Irish Red Setter on buses for as long as they can remember.

(Whether a human year being equal to seven canine years has anything to do with this, we don't know).

However, we have grown rather more rapidly than our tender years would suggest.

For a start, we've more than doubled business on our Expressway service. This large fleet of modern coaches provides 4

million inter-city travellers with excellent value for money, and provides us with revenues of the order of £20 million annually.

Then there are our City Bus services in Cork, Galway, Limerick and Waterford. Running seven days a week, morning, noon and night, the total amount of journeys comes to nearly 20 million.

Our Local Bus service covers the length and breadth of rural Ireland, carrying 12 million people to and from work, shops, friends and family.

We also maintain a range of vital social services in both rural and urban areas. For this we receive a £4 million payment from the Government.

And, through the School Bus service, we're responsible for bringing 165,000

children to school every day. This includes 9,000 students who have special needs and we cater for them.

Then, of course, there are the 60,000 tourists and holidaymakers who take trips ranging from one day excursions to two week tours.

Today, Bus Éireann provides 2,500 jobs with an additional 1,800 subcontracted. Our total revenue for the year 1992 was over £90 million. We look forward to building on this by the time we're 7 and our mascot is 49.

BUS ÉIREANN
we're on the move

SEVENTH HEAVEN



You're looking at the all-new BMW 7 Series. From its elegant new front to its roomier boot you'll find leg-stretching comfort and opulence.

With all-leather totally configurable seats, dual airbags, automatic seatbelt adjustment and Multi-Function Steering Wheel for fingertip control of the stereo radio cassette and multi-play CD, air conditioning, and cruise control.

Telephone Motor Import now at (01) 450 8044 to arrange a test drive.

Seventh Heaven Awaits.

MOTOR IMPORT LTD., BMW HOUSE,
JOHN F. KENNEDY DRIVE, NAAS ROAD, DUBLIN 12.
BMW concessionaires for the Republic of Ireland.

THE ALL NEW BMW 7 SERIES